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A

DESCRIPTION

OF

ANCIENT MARBLES.

Combe
Ancient
Marbles
1

1

81 g. Die alten Deckel wieder verwenden!

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81 g. Die alten Deckel wieder verwenden!

BIBLIOTHECA
REGIA
MONACENSIS.

A

DESCRIPTION

OF THE COLLECTION OF

ANCIENT MARBLES

IN

THE BRITISH MUSEUM;

WITH ENGRAVINGS.

PART I.

LONDON:

PRINTED BY W. BULMER AND CO. CLEVELAND-ROW;
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1812.

London Published March 1, 1812 by the Trustees of the British Museum.

BIBLIOTHECA
REGIA
MONACENSIS.

INTRODUCTION.

THE present work comprises the Marbles which are contained in the Second Room of the Gallery of Antiquities. A description of the contents of the First Room, namely the Terracottas, is already before the Public.

The greater part of the Marbles in this Collection, belonged to the late Charles Townley, Esq. but where any article has been derived from another source, it will be invariably mentioned.

It may be proper to remark, that the dimensions of the Marbles are carefully given; that the names of the places, in which the different articles were discovered, are stated in every instance where they could be ascertained; and that in the engravings, as well as in the written descriptions, particular attention has been paid to distinguish and point out those parts which are not antique. It is to be regretted, that this practice has

not been more generally adopted, particularly in the earlier publications on ancient sculpture, as it is in consequence of this omission, that the antiquary, relying too much on the accuracy of an engraving, has been frequently led into error.

TAYLOR COMBE.

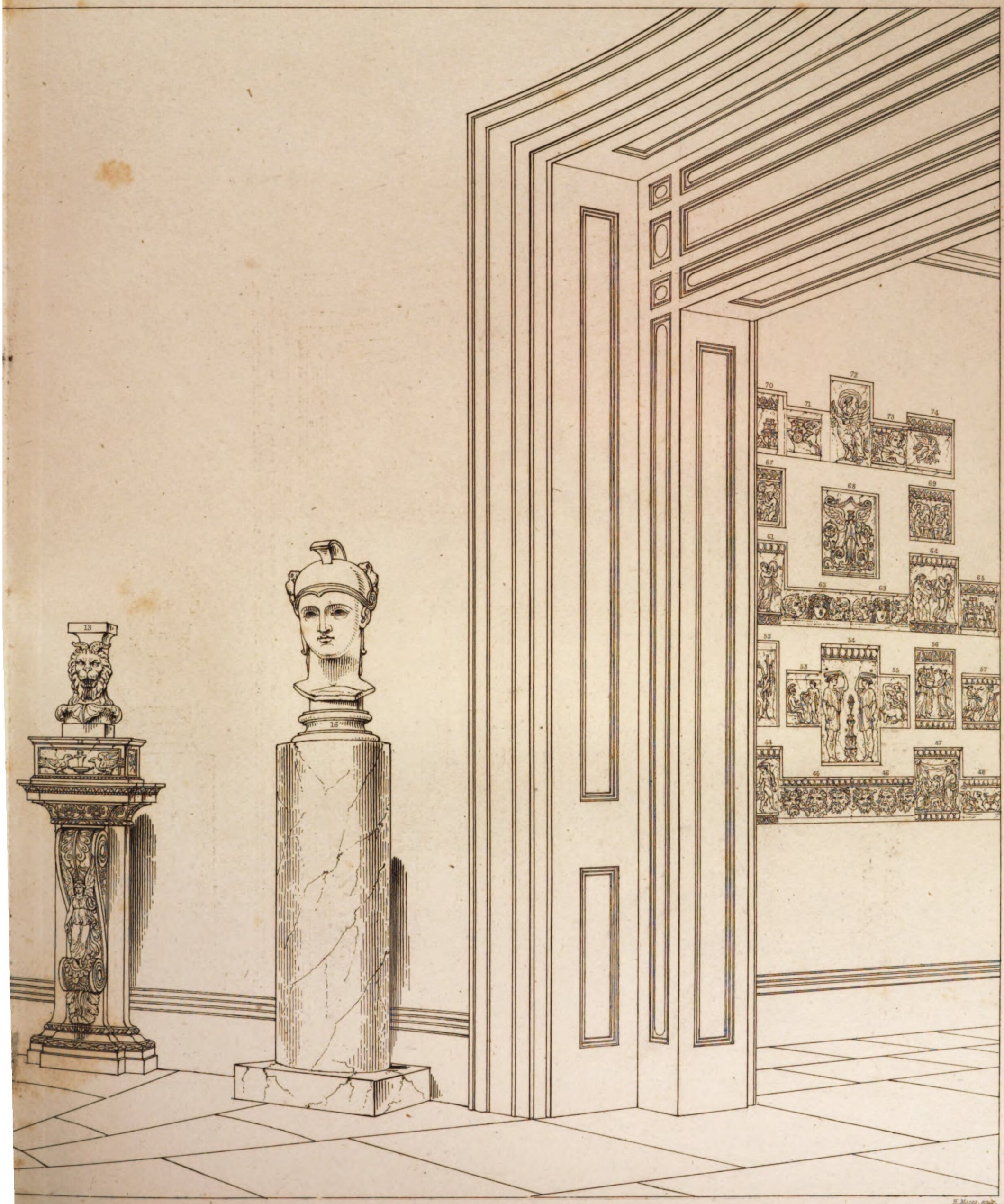
British Museum, January 27th, 1812.

GALLERY OF ANTIQUITIES

Viewed from the Sc

London: Published March 1781 by the Duke of

MARBLES.



H. Moses, sculp.

TIES, BRITISH MUSEUM.

Second Room.

Trustees of the British Museum.

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The bas relief, in the Title-page, has formed part of the capital of a votive cippus, which was probably sacred both to Bacchus and Hercules. The subject represents a head of Hercules between two terminal statues, namely, one of the god Pan, who is playing upon the syrinx, or pipe of reeds, and the other of the god of Lampsacus, who is loaded with fruit. In the intervals are placed a quiver and an altar. There is very little relief in these figures, but the head of Hercules is executed in a very exquisite style, and possesses great force and character. The lion's skin is tied round the neck, and the head is crowned with a wreath of ivy. The crown of Hercules is usually composed of the poplar, which in the form of its leaves bears so much resembance to the ivy, that the one has frequently been mistaken for the other; but when the berries of the ivy are apparent, this error cannot be committed. The head of Hercules is distinguished by a greater variety of chaplets, than that of any other divinity. He is crowned not only with the poplar[1] and the ivy,[2] but with the laurel,[3] the olive,[4] and the pine,[5] and sometimes with a wreath, composed of flowers and ribbands interwoven together.[6]

It measures 11½ inches in length, and 5½ inches in height.

[1] Aptior Herculeæ populus alba comæ. Ovid. Epist. ix. 64.
See Mus. Flor. Gem. vol. i.tab. xxxiv. fig. 11.

[2] See Mus. Flor. Gem. vol. i. tab. xxxiv. fig. 8.

[3] See the gold coins of Philip, the father of Alexander.

[4] ——— Primus Pisæa per arva
Hunc pius Alcides Pelopi certavit honorem,
Pulvereumque fera crinem detorsit oliva. Stat. Theb. lib. vi. 7.
See Stosch, Pierres Gravèes, tab. xlvi.

[5] It occurs on a bronze figure of Hercules in the collection of R. P. Knight, Esq.

[6] See Museo Pio-Clementino, tom. ii. tab. 9. and Museum Worsleyianum, vol. i. p. 85.

Pl. I.

W. Alexander del.

C. Mutlow sculp.

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PLATE I.

A COLOSSAL head of Minerva: it has a stern expression of countenance.(1) The hair, which is drawn back from the temples to the hinder part of the head, is disposed in a spiral twist, from which habitual mode of twisting her locks, Minerva acquired the title of Παραπεπλεγμένη.(2) The serpent being the emblem of vigilance was on that account consecrated to Minerva, and is here placed on the top of her helmet; it is one of the most usual attributes of this goddess, and so frequently occurs as an ornament on her helmet, that it may be sufficient to mention one instance only of the kind, which is in the fine bust, formerly in the Villa Albani,(3) and now at Paris. In the statue of Minerva, which stood in the Parthenon, she was represented by Phidias with a serpent at her feet,(4) and it is in this manner that she is represented in some of the copper medals of Athens.(5) On these coins we may remark that the serpent is erect, and exhibits an appearance of anger and menace, as if ready to execute vengeance on those against whom the wrath of the goddess is directed, and we know that the serpent was an agent employed by her when she inflicted punishment, as in the case of Laocoon(6) and his two sons.

Another instance of the serpent accompanying Minerva is on the base of a magnificent candelabrum in the Clementine Museum,(7)

[1] Pallas, et asperior Phœbi soror, utraque telis,
Utraque torva genis. Stat. Theb. lib. ii. 237.

[2] Καὶ παραπλέκειν τὰς τρίχας, τὸ ἀναπλέκειν. Καὶ παραπεπλεγμένη Ἀθῆνα, ἡ ἀναπεπλεγμένη. Jul. Poll. lib. ii. cap. 3. segm. 35.—Winckelmann, Hist. de l' Art chez les Anciens, tom. i. p. 402.

[3] Millin, Monumens Antiques Inedits, tom. ii. pl. xxiv.

[4] Ἐν δὲ τῇ χειρὶ δόρυ ἔχει, καὶ οἱ πρὸς τοῖς ποσὶν ἀσπίς τε κεῖται, καὶ πλησίον τῦ δόρατος, Δράκων ἐσίν. Pausan. Att. c. 24.

Τῷ δὲ τῆς Ἀθηνᾶς τὸν Δράκοντα Φειδίας παρέθηκε. Plutarch. de Is. et Os. c. 76.

[5] Combe, Num. Vet. Pop. et Urb. Tab. x. fig. 28, 29, and Tab. xi. fig. 10.

[6] Virg. Æn. lib. ii. v. 212.

[7] Museo Pio-Clementino, tom. iv. pl. 5. 6.

where Minerva, like Hygeia, holds a patera, out of which she is feeding a large serpent coiled round her body. This is perhaps the only genuine instance in which Minerva is represented as the protectress of Medicine, under which title she had an altar[8] dedicated to her at Acharnæ in Attica, and a statue[9] erected at Athens.

The head is of fine work, but has been much restored. The chin, the nose, and the upper part of the helmet, including a great portion of the serpent, are modern. It measures 2 feet 4 inches in height.

[8] Ἐσι δὲ Ἀχαρναὶ δῆμος. Οὗτοι θεῶν Ἀπόλλωνα τιμῶσιν Ἀγυιέα καὶ Ἡρακλέα. Καὶ Ἀθηνᾶς βωμός ἐσιν Ὑγείας. Pausan. Att. c. 31.

[9] Θεῶν ἄγαλμά ἐσιν Ὑγίας τε, ἣν Ἀσκληπιοῦ παῖδα ἔιναι λέγουσι, καὶ Ἀθηνᾶς ἐπίκλησιν καὶ ταύτης Ὑγιείας. Pausan. Att. c. 23.

Pl. II.

1

2

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PLATE II.

A FUNERAL urn of a circular form, ornamented with figures in very high relief. The sculpture of these figures is exceedingly coarse, but their general effect is good. The subject represents a battle, in which a number of combatants are engaged. One party, of whom a few are on horseback, is armed with helmets, cuirasses, and shields, which last are of an oblong square form, and have a large umbo or boss in the centre of each: the other party is distinguished by their oval shields; they are bearded, entirely without covering on their bodies, and are represented for the most part lying on the ground, as if completely vanquished. In the collection of the late Henry Blundell, Esq.(1) is a large bas-relief (8 feet by 3) which represents the same subject, and in which the costume of the respective combatants is precisely the same as on the urn we are now describing. It is evident that the subject here recorded is a battle between the Romans and Germans, in which the former are triumphant. The costume of the Romans exactly agrees with that which we see on the Trajan and Antonine columns, and though the same ancient monuments represent the Germans cloathed, yet the state in which they are here exhibited, accords with the description given of this people by Tacitus(2) and Dion Cassius,(3) who both speak of them as being accustomed to fight either perfectly naked, or very lightly clad. The Romans were so frequently engaged in warfare with the Germans, that it is impossible to say with certainty to what particular period the present subject alludes; but the victories achieved over the Germans by Trajan were so popular in Rome, were celebrated with so much splendour, and commemorated in so many monuments of art, that it is most probable the subject of the figures on this urn refer to the time of that Emperor.

[1] Statues, Busts, &c. at Ince, in the collection of Henry Blundell, Esq. vol. ii. pl. 122.

[2] Nudi, aut sagulo leves. Taciti Germ. c. 6.

[3] *Ἐκεῖνο γε τίς οὐκ οἶδεν, ὅτι ἡμεῖς μὲν κατὰ πάνθ' ὁμοίως τὸ σῶμα ὡπλίσμεθα, ἐκεῖνοι δὲ δὴ γυμνοὶ τὸ πλεῖστον εἰσί.* Dion. Cass. lib. xxxviii. c. 45.

PLATE II.

With respect to the connection which this subject may have had with the history of the person whose ashes the urn enclosed, the deceased might perhaps have fallen or distinguished himself in the war alluded to: this, however, is exceedingly doubtful, as the subjects represented on sepulchral monuments, had frequently no allusion to the parties for whom they were designed. It is not, indeed, improbable that the subject may have been chosen by the artist as being that which was most popular at the time when the urn was executed. The urn, however, is without any inscription. Both above and underneath the figures is a border composed of ivy-leaves. The lid, the handle of which is restored, is gracefully ornamented with the leaves of the acanthus.(4) The urn, in its original state, terminated just beneath the lower border of ivy-leaves; the rest is a modern addition.

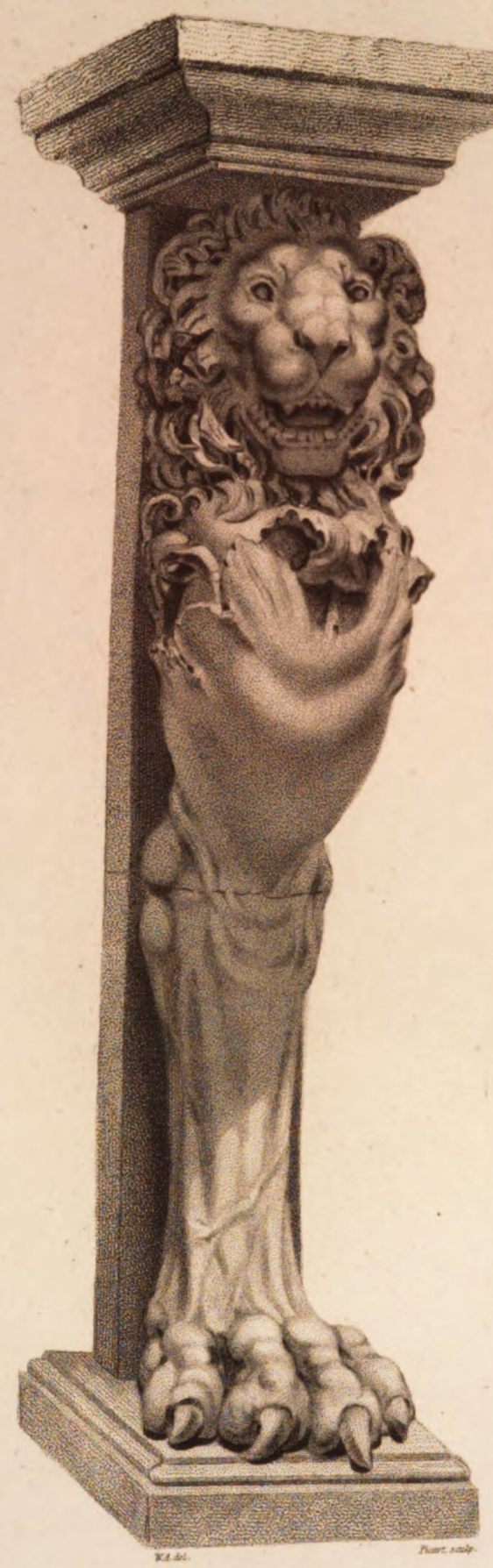
This urn was formerly in the collection of Victor Amadei at Rome, and was purchased from thence by Mr. Townley in the year 1768. Piranesi has engraved it in his *Raccolta di Vasi Antichi.*(5)

The urn, in its present state, measures 1 foot $11\frac{1}{4}$ inches in height; but, exclusive of the modern addition, its height is only 1 foot 3 inches.

[4] Acanthus mollis. Linn.

[5] Tom. i. Tav. 45.

Pl. III.



W.A. del. Pearce, sculp.

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PLATE III.

One of the feet, or supports, of a tripod table. The upper part of it exhibits the head of a lion rising out of foliage; and the lower part, which is restored from the calcaneum, represents the leg of that animal. The feet of the ancient tables were executed in a great variety of forms; sometimes they represented the human figure, and sometimes that of the eagle, the sphinx, the griffin, and other animals. The sculpture of them was often very highly finished; they were distinguished by the name of τραπεζοφόρα,(1) and it is under this title that Cicero speaks of one of these supports in a letter written to his friend, Fabius Gallus.(2) The legs of tables, however, were more generally imitations of the legs of animals, to which the heads of the animals were occasionally added; but in order to obviate, in some measure, the disagreeable effect arising from the close union of these incongruous parts, the artist, in many instances, had recourse to the intervention of foliage, by which means a more graceful connection was produced.

Height 2 feet $7\frac{7}{8}$ inches. The pedestal, in which it is inserted, is modern.

[1] Jul. Poll. lib. x. c. 20.

[2] Quod tibi destinaras trapezophoron, si te delectat, habebis: sin autem sententiam mutasti, ego habebo scilicet. Cic. Epist. Fam. lib. vii. 23.

Pl. IV.

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PLATE IV.

A FEMALE statue, larger than life, with a modius on the head. It is evidently an architectural statue, and was one of the caryatides which supported the portico of an ancient building. The character of this figure is highly dignified and impressive. It is clothed with a long tunic descending to the feet, over which is worn a short robe reaching below the hips; to these is added a cloak which is fastened by fibulæ or buttons to each shoulder, and falls behind to the ground. There is great simplicity in the drapery, the folds of which are not increased by any zone or girdle round the waist. The arms are ornamented with bracelets, but are otherwise naked. The hair is curled, and worn very full round the forehead; it is drawn together with a ribband at the back of the neck, and then descends in five spiral locks. On each side of the head, just below the modius, is a small hole to which some metallic ornament has been originally attached, probably a narrow diadem. The modius is decorated with the Greek ornament resembling the flowers of the honeysuckle, and with a border of flowers, which are detached from each other, and in a perfectly expanded state: below these is a row of beads. The ear-rings are in the form of flowers, similar to those which we see on the border of the modius. The neck is adorned with two neck-laces, one of which is composed of a simple row of strung pearls or beads, and the other consists of a pendent row of drop ornaments.

This statue, with another nearly similar to it, was found during the reign of Pope Sixtus the Vth., amongst some ancient ruins in the Villa Strozzi, situated on the Appian road, about a mile and a half beyond the tomb of Cæcilia Metella, commonly called *Capo di Bove*. It was placed with its companion in the Villa Montalto, from whence it came into Mr. Townley's possession through the means of Mr. Jenkins, who in the year 1786, purchased all the marbles which enriched that magnificent Villa. In the year 1766, three other female figures, of the same size and subject as the present, were found nearly in the same place, together with a

statue, somewhat larger, representing the bearded, or Indian Bacchus. Piranesi, who was at that time on the spot, was of opinion that these caryatides had supported the portico of a small temple, of which he observed several fragments belonging to the pediment, the frieze, the cornice, and architrave of the door, together with a piece of a large bas-relief, which he supposed had occupied the centre of the pediment. He has published in his works a representation of this portico, according to the idea which he formed of it.(1) The statue of Bacchus having been found in the same spot with the caryatides, renders it probable that the temple was dedicated to that Deity. Winckelmann, however, is of opinion, that, as the Appian way was on both sides ornamented with tombs, these architectural statues might have been made use of to decorate the sepulchre of some opulent Roman.(2)

The statue of Bacchus formerly stood in the Vatican, but it is now in the French Collection. On the drapery across the breast is the Greek word ΣΑΡΔΑΝΑΠΑΛΛΟΣ. The three female statues found with it were purchased by Cardinal Albani, and are now in his collection. On one of them is the following inscription: ΚΡΙΤΩΝ ΚΑΙ ΝΙΚΟΛΑΟΣ ΕΠΟΙΟΥΝ, signifying that it was the work of two Athenian statuaries, Criton and Nicolaus, from whence it may reasonably be inferred that all the caryatides which were found in this spot, were executed by the same artists.

This statue is nearly perfect, the nose is quite entire; the lower right arm, the left foot, and a small portion of the upper part of the modius, are all the restorations of any importance which it has received.

It measures with the modius 7 feet $3\frac{1}{4}$ inches in height; the pedestal is $6\frac{1}{2}$ inches high, which makes the whole height 7 feet $9\frac{3}{4}$ inches.

[1] Raccolta di Vasi Antichi, tom. ii. tav. 68.
[2] Winckelmann, Hist. de l' Art chez les Anciens, tom. ii. p. 378.

Pl. V.

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PLATE V.

A CANDELABRUM, considerably restored. Those parts which are antique, are the upper half of the stem, the three figures inserted in the sides of the triangular pedestal, and one of the rams' heads, together with a portion of the pedestal attached to it. The upper part of the candelabrum was found in the ruins of the villa of Antoninus Pius; the three figures in the pedestal have belonged to a candelabrum of a similar kind. One of these figures appears to have been part of a group, which represented Victory pouring out a libation to Apollo Musagetes, a subject which has been explained in the description of the Terracottas.(1) Of the remaining figures, one represents an old Faun carrying an *uter* or goat's skin, filled with wine, on his shoulder, and making use of a pedum, as a walking stick, in his right hand; the other represents a female Bacchante, who is distinguished by the wildness of her gesture: her head is thrown back, her hair is dishevelled, and she holds a human head in one hand, and brandishes a sword in the other hand There can be little doubt but that this figure represents Agave, the priestess of Bacchus, with the head of her son, Pentheus,(2) king of Thebes. Pentheus having forbade his subjects to celebrate the festivals of

[1] No. xviii. p. 12.

[2] Φερόμενος ἥξεις ἐν χερσὶ μητρος. Eurip. Bacch. v. 968.

——— κρᾶτα δ' ἄθλιον

Ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν

Πήξασ' ἐπ' ἄκρον θύρσον. Ib. v. 1139.

Quid, caput abscissum demens cum portat Agave
Gnati infelicis, sibi tum furiosa videtur. Horat. Serm. lib. ii. 3, 303.

——— visis ululavit Agave,
Collaque jactavit, movitque per aera crinem,
Avulsumque caput digitis complexa cruentis
Clamat, Io, &c. Ovid. Met. lib. iii. 725.

Felix Agave facinus horrendum manu,
Qua fecerat, gestavit: et spolium tulit
Cruenta nati Mænas in partes dati. Senecæ Phœniss. v. 363.

PLATE V.

Bacchus, was, for this act of impiety, torn in pieces by his mother and her two sisters, when, with other Theban women, they were assembled to perform the orgies of the god on Mount Cithæron. Agave, whose sense of vision was deluded by the influence of Bacchus, mistook her son for a lion,(3) and it was not till her return to the palace that she perceived her unhappy mistake, and that the head which she held by the hair was not that of a wild beast, but of her own son.(4) Agave is represented in a similar manner on a funeral urn published by Spon.(5) The story of Pentheus suffering for his crime in not acknowledging the divinity of Bacchus, is engraved in a bas-relief in the Giustiniani palace;(6) and the same subject, according to Pausanias, was painted on the walls of the Temple of Bacchus, which stood near the theatre at Athens.(7)

Height 4 feet $1\frac{1}{8}$ inch.

[3] The form in which Pentheus appeared to his mother was that of a wild boar, according to Ovid, (Met. lib. iii. 714,) and of a bull, according to Oppian, (Cyneg. lib. iv. 307.)

[4] Κάδ. Τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;
'Αγ. Λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.
Κάδ. Σκέψαι νῦν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν.
'Αγ. Ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;
Κάδ. Ἄθρησον αὐτὸ, καὶ σαφέστερον μάθε.
'Αγ. Ὁρῶ μέγιστον ἄλγος ἡ τάλαιν' ἐγώ.
Κάδ. Μῶν σοι λέοντι φάινεται προσεοικέναι;
'Αγ. Οὐκ, ἀλλὰ Πενθέως ἡ τάλαιν' ἔχω κάρα. Eurip. Bacch. v. 1278.

[5] Miscellanea Eruditæ Antiquitatis, p. 29.

[6] Galleria Giustiniana, part. ii. tav. 104.

[7] Ταῦτα δὴ γεγραμμένα εἰσὶ, καὶ Πενθεὺς καὶ Λυκοῦργος ὧν ἐς Διόνυσον ὕβρισαν διδόντες δίκας. Pausan. Att. c. 20.

Pl. VI.

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2

3

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PLATE VI.

The triangular base of a candelabrum, on the sides of which are three Genii, each holding a part of the armour of Mars, namely his helmet, his sword, and his shield. The upper angles terminate with the head of a ram, and the lower angles with the fore part of a sphinx; underneath the Genii is a broad border of arabesque ornaments. The ram's head, on the helmet, is appropriate to the armour of Mars, to whom, as well as to Mercury, that animal was consecrated. The Latin word *aries*, which signifies a ram, has been supposed to be deduced from the Greek name of Mars, Ἄρης.(1) On a consular coin of the Rustia family, the obverse represents a head of Mars, and the reverse a figure of a ram;(2) the month of March, which derived its name from Mars, was distinguished by a ram among the signs of the zodiac. Three other pedestals, similar to the present, with the exception of a slight variation in the arabesque ornaments, are extant in different collections, one in the Gallery at Florence, another in the Picchini Palace at Rome, and the third in the Louvre at Paris,(3) which last was removed from the Library of St. Mark at Venice.(4) This triangular base is executed in a good style, and the only restorations it has received, are two of the heads belonging to the sphinxes, and the lower part of each of the rams' heads. The place in which the stem of the candelabrum was inserted, is visible on the top of the base.

Its height is 2 feet 8 inches.

[1] Aries vel ἀπὸ τοῦ Ἄρεος, i. e. a Marte vocatus. Isidori Orig. lib. xii. c. i.
[2] Morellii Comment. in Familiarum Romanarum Numismata, p. 368.
[3] Mon. Ant. du Musée Nap. tom. iv. pl. 15.
[4] Antiche Statue della Libreria di San Marco di Venezia, Part II. tav. 33.

Pl. VII.

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PLATE VII.

A vase, of an elegant oval form, with two upright massive handles; it is ornamented all round with Bacchanalian figures, which are executed in a style of incomparable excellence. The subject represents the celebration of the orgies of Bacchus by a number of persons who imitate the dresses and characters of a Faun, a Satyr, and male and female Bacchantes. The Faun has a thyrsus in his right hand, and is covered with the skin of a panther; the Satyr is bearing an amphora of wine; the female Bacchantes are dressed in thin transparent drapery which floats in the air; one of them, with her hair dishevelled,(1) and her head bent forward,(2) is in the act of brandishing a knife, while another is holding the hind limbs of a kid.(3) The male Bacchantes are represented of different ages; one, in the flower of youth, and of a beautiful form, is leaning on the shoulders of a young female; he has a torch in his right hand,

[1] Mentis inops rapitur, quales audire solemus
Threicias *passis* Mænadas ire *comis*. Ovid. Fast. lib. iv. 457.
Sæpe vagus Liber Parnassi in vertice summo
Thyadas *effusis* evantes *crinibus* egit. Catull. Carm. lxv. 390.

[2] Ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα,
Καὶ ΚΡΑΤΑ ΣΕΙΣΑΙ πολιόν; Eurip. Bacch. v. 185.
——— ventis dant *colla*, comasque. Virg. Æn. vii. 394.
Qui tum alacres passim lymphata mente furebant,
Evoe bacchantes, evoe *capita inflectentes*. Catull. Carm. lxv. 254.

[3] The priestesses of Bacchus, during the celebration of the Dionysia, devoured the raw flesh of different animals:

Ἄλλαι δὲ δαμάλας διεφόρουν σπαράγμασι. Eurip. Bacch. v. 739.
Pars e divulso raptabant membra juvenco. Catull. Carm. lxv. 257.

And the festival itself, on this account, was called ὠμοφαγία: Διόνυσον μαινόλην ὀργιάζουσι Βάκχοι, ὠμοφαγίᾳ τὴν ἱερομανίαν ἄγοντες, καὶ τελίσκουσι τὰς κρεωνομίας τῶν φόνων, ἀνεστεμμένοι τοῖς ὄφεσιν, επολολύζοντες Ἐυάν. Clemen. Alex. Cohort. ad Gent. p. 11. edit. Potter.

Bacchanalia etiam prætermittamus immania, quibus nomen Omophagiis Græcum est: in quibus furore mentito, et sequestrata pectoris sanitate, circumplicatis vos anguibus, atque ut vos plenos dei numine ac majestate doceatis, caprorum reclamantium viscera cruentatis oribus dissipatis. Arnob. lib. v.

and a light cloak hanging over his arm. Near the Satyr are two other male Bacchantes, one of whom, of an aged appearance, and with a pedum in his hand, seems to be in a state of intoxication, and is supported by his more youthful companion. The strong muscular figure, near the centre, with a panther at his feet, and with his right arm uplifted, is in the act of stimulating(4) the votaries of Bacchus to a continuation of the rites, in which endeavour he is seconded by the Satyr, who holds up his right hand in the same action of exhortation. Nearly the whole of these figures, agreeably to the rites of the Bacchanalian games, are in the act of dancing.

The Dionysia, or orgies of Bacchus, were instituted in commemoration of his conquest of India, and were celebrated in different parts of Greece, but were observed with greater splendour at Athens, perhaps, than at any other place. At these festivals it was customary for the people to imitate the followers of Bacchus, and to run about the mountains, feigning phrenzy, and repeatedly shouting the name of Bacchus.

At the lower part of the body of the vase are eight female figures, holding a patera in each hand; they have wings, and terminate in the form of Tritons. An architectural fragment, which represents a figure precisely similar to these, and which has probably belonged to a temple dedicated to Bacchus, is in the collection of Lord Elgin, and similar representations of male Fauns have occurred in the Terracottas.(5) In the ancient sculptures we sometimes see the Bacchic and marine characters united: an instance of this kind occurs in a terminal head, formerly in the Vatican,(6) in which the attributes of Bacchus are blended with those of a

[4] Δρόμῳ καὶ χοροῖς ΕΡΕΘΙΖΩΝ πλανάτας,
Ἰαχαῖς τ' ΑΝΑΠΑΛΛΩΝ. Eurip. Bacch. v. 148.

[5] No. LXVI. p. 33.

[6] D'Hancarville, Recherches sur l'origine des Arts de la Grece, tom. 1. pl. xvii. —Mus. Nap. tom. 2. pl. xlv.

PLATE VII.

Triton. This beautiful vase was found by Mr. Gavin Hamilton in a spot called Monte Cagnolo, in the Villa of Antoninus Pius at Lanuvium. When discovered, it was lying in several detached pieces, which have been carefully joined together. The female Bacchante on the left, and the Faun which is next to her are modern, with the exception of the feet of the former, and of the lower legs and left arm of the latter. The face of the figure which holds the torch is modern, and the left arm of the Satyr as well as a large portion of the head and a part of the amphora have been restored. The rest of the vase, with the exception of the pedestal, is ancient, and in excellent preservation. It measures in height 3 feet $\frac{3}{8}$ inch.

Pl. VIII.

London: Published March 1st 1812, by the Trustees of the British Museum.

PLATE VIII.

A statue of Venus, naked to the waist, and covered with drapery from thence downwards. The drapery, though bold, is light and finished, and is supported by being thrown over the right arm. The attitude of the statue is easy and graceful, and the inclination of the head perfectly corresponds with the character and expression of the whole figure. The sculpture is of the highest order, and the original polish of the marble is admirably preserved, but the left arm, the right hand, and the tip of the nose have been restored: upon the whole this figure may rank as one of the finest female statues which have been yet discovered.

It consists of two pieces of marble, imperceptibly joined at the lower part of the body, within the drapery. The marble of which the body is composed, is of a lighter colour, than that of which the drapery is formed, and the beautiful effect produced by this contrast proves that it was not an accidental circumstance, but was the result of previous knowledge and skill in the artist. It was in consequence of the two parts being detached, that they were allowed to be exported from Italy, as fragments of two different statues.

This exquisite piece of sculpture was found in the ruins of the maritime baths of the Emperor Claudius,(1) at Ostia, by Mr. Gavin Hamilton, in the year 1776. A figure of Venus very nearly resembling the present, but with the position of the arms reversed, occurs on a medallion, in bronze, of Lucilla,(2) where the goddess is represented standing at the edge of the sea, or at the head of a bath, surrounded by Cupids, one of which is leaping

[1] It is known that maritime baths were built at Ostia, by the Emperor Claudius, from the fragment of an inscription, which was found there with this statue. From other inscriptions, discovered at the same time, we learn that these baths were repaired by different Emperors, down to the time of Constantine.

[2] Numismata ærea selectiora Maximi Moduli e Museo Pisano, Tab. xxv. fig. 3.

into the water;(3) and it is not improbable that the present statue might have been placed, as an appropriate ornament, in the baths which were constructed on the spot where the statue was discovered.

It is 6 feet $11\frac{1}{2}$ inches high, including the plinth; the latter measures $4\frac{5}{9}$ inches.

[3] An ancient painting, representing a similar subject, was found in the excavations of the Villa Negroni. Winckelmann Hist. de l'Art chez les Anciens, tom. ii. part ii. p. 336

Pl. IX.

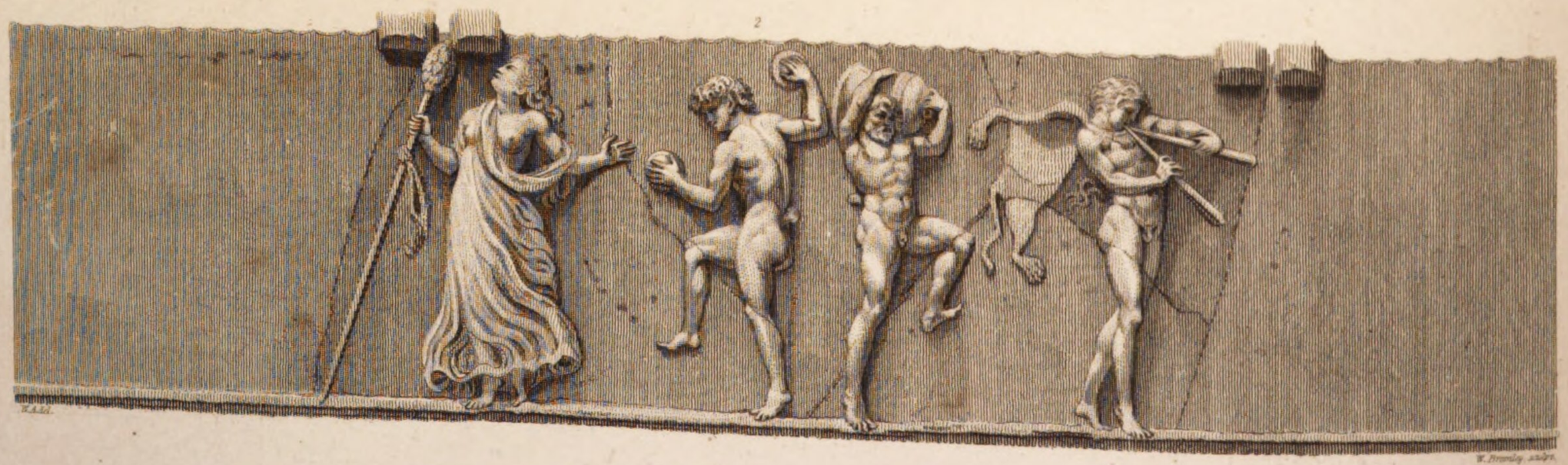

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PLATE IX.

A vase, the front of which is ornamented with a group of Bacchanalians, and the neck with branches of ivy. It is of an oval form, and has two upright double handles, which spring from the necks of swans. There are four figures on the body of the vase, all of whom are joining the wild and irregular dance of Bacchus: The first represents a female Bacchante holding a thyrsus in her right hand; her hair is dishevelled, her head thrown back, and her whole action bespeaks the excess of enthusiasm by which the votaries of Bacchus were distinguished: the second is a young Faun playing on the cymbals; the third is an aged Faun bearing a vase upon his shoulder; and the fourth is another young Faun playing upon the tibia or double pipe. This vase has been so much restored, that, it may perhaps be best to particularize those parts which are ancient. Among these are the four Bacchanalian figures, with the exception of the Faun playing upon the cymbals, of which figure only the legs and part of the left arm are of ancient sculpture. The head of one of the swans, and a great portion of the neck of the vase, namely, that which is over the two last described figures, are likewise antique; all the rest of the vase is modern.

It is 2 feet 8 inches high.

Pl. X.

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PLATE X.

A domestic fountain, which has probably been used for sacred purposes. It consists of an upright, cylindrical piece of marble, enriched with different sorts of foliage. It is divided into three parts, each part emanating from a number of broad leaves, (1) which form a kind of calyx. The first or lower division is ornamented with branches of the olive tree, the second with branches of ivy, and the third or upper division with the leaves and flowers of some unknown plant. In addition to the other ornaments, the middle division has a serpent twined round it. The water appears to have been conveyed through a perforation on the back part of the column, and to have issued from the mouth of the serpent, in which a leaden pipe was introduced, part of which still remains. This fountain, in its original state, probably stood in the centre of a small basin or reservoir for water, of which kind two are preserved in this collection. The pedestal in which it is at present inserted is modern, as is likewise a small portion, about three inches and a half, at the top.

This curious and very elegant monument was found by Nicolo la Picola, in the year 1776, near the road, between Tivoli and Præneste.

It measures in height, including the pedestal, 5 feet $10\frac{6}{8}$ inches. The diameter, in the thickest part, is $6\frac{1}{2}$ inches.

[1] These leaves mark the commencement of a new nature. When different plants appear growing from the same stem, in specimens of ancient sculpture, it may be observed that care has been taken that each plant shall issue from a separate germ, to indicate the termination of one genus, and the beginning of another. These leaves, however, have no connection with the plant which rises out of them, but their form is entirely regulated by the taste and fancy of the artist. In like manner, when any two things, not naturally connected, are placed together, the incongruity arising from thence is in some measure obviated by the intervention of foliage, an instance of which we have just seen in the leg of a tripod table, formed of the head and leg of a lion.

Pl. XI.

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PLATE XI.

A colossal head of Hercules, of the finest Greek sculpture. The statue to which this head belonged evidently represented Hercules in a state of repose, and was probably a copy of the famous statue of Glycon,(1) found in the baths of Caracalla, and now in the court of the Farnese Palace; it was after this model that the bust was restored at Rome. The head, however, differs in several points from that of the Farnese Hercules: the face is broader, the muscles of the cheeks and forehead have more convexity, and the hair of the head and beard is more in distinct masses; the whole head indeed is executed in a bolder style of art, and is, if possible, characterised by a higher degree of grandeur and sublimity. The ears of Hercules are generally represented of a remarkable form, having a swoln and lacerated appearance. This peculiarity is very striking in the instance before us. The motive which induced the ancient sculptors to represent Hercules with this particular mark, was in order to denote the injuries he received in the numerous combats in which he had been engaged.(2) This superb head was dug up at the foot of Mount Vesuvius, where it had been buried by the lava of that Volcano; it was presented to the Museum by the late Sir William Hamilton.

The nose, the right ear, and a splinter on the right cheek, are the only restorations it has received. It measures, including the bust, 2 feet $5\frac{3}{8}$ inches in height.

[1] The Farnese Hercules is represented on several ancient coins; among others on a copper coin of Athens, *Haym. Thesaur. Britan.* vol. i. tab. xvii. fig. 9, and on a medallion of Gordianus Pius, struck at Hypæpa in Lydia, *Vaillant Sel. Num. in ære Max. Mod.* pag. 89. fig. 3.

[2] Eudemus, the wrestler, is called by Lucian ὠτοκάταξις, that is, one with torn ears: ὠτοκάταξις Εὐδημος, Lexiph. c. 9. Ὠτοκάταξις. τὰ ὦτα τεθλασμένος ἐν παλαιστρᾳ. Suidas in voce. The following line is applied to Amycus, a famous boxer, who was conquered by Pollux;

Δεινὸς ἰδεῖν, σκληρᾶισι τεθλασμένος ἄατα πυγμαῖς. Theoc. Idyl. xxii. 45.

The reader is referred, for a more copious illustration of this subject, to Winckelmann. Mon. Ant. Ined. part i. pag. 75.

Pl. XII.

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PLATE XII.

A colossal head of Hercules. The hardness of character, the sharpness of the work, as well as the formal manner in which the hair(1) is represented, all concur to denote that it must have been the work of a very early period of art. The same stiff and uniform curls which decorate this head may be also remarked in a very ancient figure of Hercules, in this gallery, executed in the early flat style of sculpture.(2) It is worthy of observation, that the ears are differently formed from those which distinguish the heads of Hercules of later work, in not having the swoln and lacerated appearance, which we pointed out in our description of the preceding article.

This head was found by Mr. Gavin Hamilton, in the year 1769, at the Pantanella in Hadrian's Villa. The chest, a small portion of the nose, and the outer edges of the ears are modern.

It is 2 feet $4\frac{7}{8}$ inches in height.

[1] Pythagoras of Rhegium, according to Pliny, was the first who represented hair with the truth and exactness of nature:

Hic primus nervos et venas expressit, capillumque diligentius. Plin. Hist. lib. xxxiv. c. 8.

The same author remarks of Myro, that notwithstanding all the improvements in art which were effected by him, he represented the hair with no more adherence to nature, than was observed in the rudest ages of sculpture:

Primus hic multiplicasse varietatem videtur, numerosior in arte, quam Polycletus, et symmetria diligentior; et ipse tamen corporum tenus curiosus, animi sensus non expressisse, capillum quoque et pubem non emendatius fecisse, quam rudis antiquitas instituisset. Plin. Hist. loc. cit.

[2] See Room III. No. 7.

Pl. XIII.

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PLATE XIII.

A fragment of one of the supports of a table, or more probably of a tripod; it represents the head of a lion with the horns of a goat. Underneath the head is a circle composed of leaves, below which, when perfect, this piece of sculpture terminated in the leg of a lion, in the same manner as we have already seen in an article lately described.(1) This head, though it bears the character of a lion, is in reality that of a griffin, which was a fabulous animal sacred to Apollo, and was represented partly under the form of an eagle, and partly under that of a lion. It was usually represented having the body, legs, and tail of the latter, with the head and wings of the former. But this mode of representation, though most frequently adopted by the ancients, was not always observed, for we sometimes see the griffin without any portion of the eagle except the wings, in which cases we have remarked that the horns of the goat have been generally affixed to the head.(2) On the frieze of the temple of Apollo Didymæus,(3) at Miletus, two of these animals are guarding the lyre of Apollo, and they are each distinguished, in like manner, with the head of a lion and the horns of a goat. Two of these animals are also represented with the same characteristics on a marble vase,(4) in the collection of M. Van-Hoorn, an engraving of which has been published by the learned author of the *Monumens Antiques Inedits*. Many other instances of the same kind might, if it were necessary, be enumerated.

This fragment is executed with great spirit; it was found in the year 1769, by Mr. Gavin Hamilton, in the Pantanella, within the grounds of Hadrian's Villa, near Tivoli.

The foliage underneath the head, the alæ of the nose, and both the horns, with the exception of a small portion towards the base, have been restored. It measures 1 foot $3\frac{3}{8}$ inches.

[1] See Plate III.

[2] As the goat was an emblem of fecundity among the ancients, it is not improbable that the horns of that animal indicate in these instances the prolific qualities of the sun.

[3] Ionian Antiquities, Part I. pl. x. fig. 1.

[4] Millin, Mon. Ant. Ined. tom. 1. pl. xxxi. xxxii. p. 303.

Pl. XIV.

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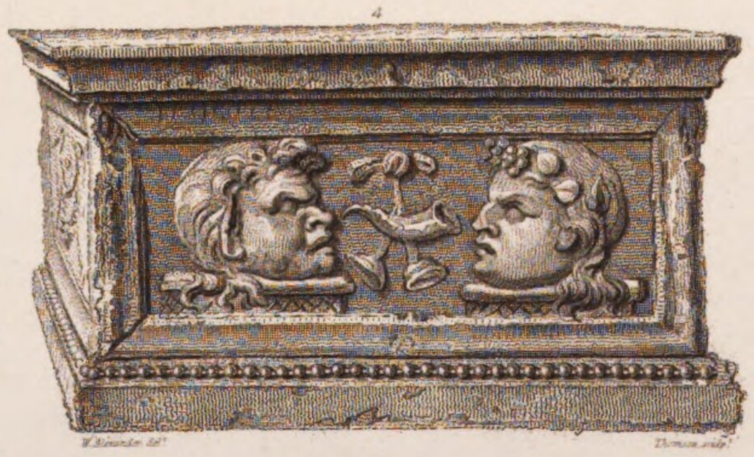

W. Alexander del.

Thomson sculp.

Published by the Trustees of the British Museum.

PLATE XIV.

The capital of a votive cippus, the four sides of which are ornamented with subjects principally relating to the mythology of Bacchus. In the front is a vase with two handles, on each side of which is a dove drinking out of it; behind the vase is a terminus of the bearded Bacchus. At the back part of this capital are two geese pecking at a festoon of fruit suspended between them; over the festoon is a patera. The ornaments on one of the sides of this capital consist of two masks, namely, those of a young Faun, and a Satyr, each of which is placed upon the wicker basket(1) which was sacred to Bacchus; between the masks is a terminus probably intended for a Faun. The ornaments on the other side also consist of two masks, placed upon similar baskets; the masks are those of young Fauns, with a drinking horn and a pair of cymbals suspended between them.

The body of the cippus, from which this capital was cut at Rome, was decorated with foliage of the ivy, the vine, and the olive.

The upper and lower divisions of this capital, which project beyond the border that surrounds the figures, are of modern workmanship.

It measures $7\frac{5}{8}$ inches in height, 1 foot $4\frac{2}{8}$ inches in length, and 1 foot $1\frac{2}{8}$ inches in depth.

[1] Et levis occultis conscia cista sacris. Tibul. lib. 1. El. vii. 48.

W.A.del. Armstrong sculp.

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PLATE XV.

A part of one of the supports of an ancient table; it consists of a double volute, of a very elegant form. The circumvolutions of the upper and lower parts turn in contrary directions. The lower volute serves as a basis or pedestal to a figure of Victory, which fills up the intervening space in a light and beautiful manner. The marble has been so elaborately hollowed out behind this figure, that with the exception of the feet and wings it is perfectly detached. This support was found, with many other similar fragments, among some extensive ruins in the neighbourhood of Frascati.

It measures 3 feet $\frac{6}{8}$ inch in height. The head and the left fore arm of the figure of Victory are modern.

Pl. XVI.

W. Knowler, del.

C. Picart, Sculp.

London, Published March 1st 1810 by the Trustees of the British Museum.

PLATE XVI.

A colossal head of Minerva, a specimen of very early Greek work. The face, with the exception of the tip of the nose, which is restored, is in the highest preservation, and retains, in some degree, the lustre of its original polish. The sockets of the eyes, which are now hollow, were originally filled with compositions intended to represent the natural appearance of the eye. The ears have been ornamented with pendents. The upper part of the helmet is modern, but the lower part proves that it must have fitted close to the head, like those which we see on the most ancient silver coins of Athens. The artist who restored this head, seems, in the ornaments of the helmet, to have imitated a silver coin of the city of Nola, on which Minerva is in like manner represented with an owl on each side of her helmet.

It measures 2 feet $1\frac{3}{8}$ inch in height.

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Combe, Taylor,

A description of the collection of ancient marbles in the British Museum with engravings

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